

SOFT Fabrics Like Crepe de Chine and Liberty Satin Are Favorite Materials for Halloween Party and Reception Gowns.



TWO EVENING FROCKS.

For evening wear great diversity in costume is permitted, and this cannot be more clearly shown than in the illustration together of two such models as we have here. On the left is an effect of chiffon ornamented with velvet flowers and black and white chamois neck. These trim the entire gown, which is cut low neck and with elbow sleeves. There is, however, a train effect made rather long. On the right is a crepe de Chine affair adorned with fancy floral embroidery, together with ribbon chamois effect. This gown is cut absolutely high neck with long sleeves, showing a lingerie lower portion. The train is merely a suggestion, but the whole effect is most artistic and striking nevertheless.

LIBERTY SILK TRIMMED WITH METALLIC NET.

One of the most effective ideas at this season for dress wear is to show a soft silk in combination with a brilliant, metal colored fancy net, this latter usually forming a waist somewhat on the bolero order. In this instance the net waist is more than a bolero, and is, in fact, almost a jacket. Coming down to the waistline points of self-material fall below it in front. The sleeve is rather tight to just below the elbow, and from thence below shows a full lingerie effect. The upper portion of the jacket is beautifully trimmed with fish crochets as well as little silk ribbon flowers. The jacket opens over a front of soft material and the skirt is of finely tucked liberty silk showing a wide inspired band of the fancy net of the waist at the bottom.

ORNATE LACE BEYTRIMMED SATIN GOWN.

In some of the latest and most popular gowns the idea seems to be to get as much ornamentation on them as possible, so that at first glance the eye is embarrassed by the tremendous number of materials and effects that greet it, but that create an impression at once beautiful and pleasing. Here we have a typical gown on this order. It is satin in a beautiful light shade all inserted and adorned with magnificent renaisance lace. So artistically is this lace worked in that it would almost seem to be woven as part of the material. The waist is even more elaborately trimmed, showing gorgeous effects of ribbon roses and lingerie sleeve of chiffon. The beautiful train effect is obtained by the use of featherbone, together with a heavy under skirt, the combination of the two giving just the sufficient body to the garment to prevent it from sagging.

WRITTEN FOR THE SUNDAY REPUBLIC.

One of the very earliest buildings that gives the American girl an excuse to "dress up" is Halloween. Even that date is not always considered the time for the most dressy of frocks, but it is the opening of the season, so to speak, and the sundress affairs make their appearance on this occasion.

At a Halloween party a high-necked gown is usually more appropriate than a low-necked one, unless the affair be a large one, to be followed by dancing. So many beautiful effects are shown to-day in high-necked gowns, however, that our girl can feel completely dressed in one and garbed for any but the most elaborate of balls in some of these high-necked frocks.

There is, too, a wide choice of materials and styles to select from. There is a full line of taffetas in all the light pastel shades, the crepe de Chine in the light pinks and blues, the soft cloth effects in the delicate tints, and a raft of others, all lace adorned or beaded with handwork in some other manner. In some cases the skirt is absolutely plain, while the waist is very fancy in construction. Again, the skirt will be fully as elaborate in make-up and detail as the upper part of the garment.

WHERE HEAVY TAFFETA LININGS ARE USED. As to the making of these gowns there is a wide choice here also. Some prefer the tight-fitting effect that shows off the figure to striking advantage. Others, again, not so generously endowed by nature, are forced to wear those garments that are held out more from the figure or that help to give it the graceful lines that nature has failed to supply.

In the construction of these latter heavy taffeta linings are used and form an excellent basis on which to work. Then, too, effects like featherbone are put in to strengthen the fabric and bring it out in the proper curves desired. This it does without in any way adding to the weight of the garment or really evincing itself at all.

But to particularize and go into the class of garments that are to-day the most popular and most suitable for this Halloween wear. Starting in with the crepe de Chine, we have these in a variety of different forms. The crepe de Chine gown admits of certain handling and ornamentation not to be found in other materials, and at the same time will not stand for all the trimming that certain other fabrics

will and will show up to splendid advantage.

CAT-STITCHING CARRIED OUT OVER GARMENT.

These crepe de Chine effects are almost always shown in light colors. A very favorite form of ornamentation is that of cat-stitching, which is carried out all over the garment. The yoke may be entirely adorned in this fashion, and aside from this the skirt, the sleeves and other portions may be similarly trimmed. It is quite an idea to show the yoke made entirely in this cat-stitch form, and in this case the gown is worn sometimes to show the neck through it, or again over a foundation of taffeta.

The most popular style of yoke is a medium-sized round effect that is the same with all the way around. Another style is a little more out of the ordinary, in a square line on the Elizabethan order. This square-out form, however, is more seen in heavier gowns, and in these the neck is left absolutely bare, and without yoke.

SLEEVES ARE ALMOST INVARIABLY MADE LOOSE. But to return to the crepe de Chine. The sleeves of these are almost invariably loose, or at least a portion of them are thus made. It is a noteworthy fact, however, that in almost all, no matter how loose the sleeve may be in the upper portion, it terminates in a tight-fitting cuff. The bishop sleeve is a very favored model and another effect is a kind of super-lingerie sleeve. The kimono effect, too, is somewhat seen, while in others the sleeve is tight to the elbow and shows all its fullness.

In the more dressy of these frocks, elbow effects obtain, these latter being almost invariably tight-fitting. As to cut, these crepe de Chine waists are naturally not so snug as some other heavier materials, but usually fall in soft-fold effects.

Right here comes in the chief difference between the waist and the skirt; the latter although it falls loose, is wonderfully tight-fitting, and, as a rule, shows off the figure from the waist to the knees better than in almost any other material. From the knees down it is likely to show more of a flare and not infrequently has a decided train effect.

In some of these crepe garments, however, it is desired that stiffness and body be given to them in certain parts, and in this case the lining has to be depended upon to furnish this. Sometimes hair-cloth, and the like are called into requisition, but these, as a rule, are too heavy for the purpose.

COLLAR TRIMMED WITH BLACK VELVET RIBBON.

Something lighter, such as featherbone, is required. One ideal gown, very soft in its lines, is in a pale shade of blue crepe de Chine. It is beautifully cat-stitched on the yoke and collar, which are trimmed with narrow bands of black velvet ribbon. Superposed on all are galloon effects of hand-made lace in floral designs, together with square medallions of the same description of lace. The upper part of the sleeve is similarly cat-stitched and from thence falls in the graceful folds of the bishop effect, only to gather in at the cuff with the same lace that adorns the yoke.

Below the yoke the waist is unadorned, simply falling in gracefully to the waist line, where it joins to the skirt under a cashmere ribbon of taffeta, imprinted in delicate but rich colorings. The same general scheme of ornamentation is followed out in the skirt, which is cat-stitched over the hips and has a band of the same applied with lace at the knees. The bottom of the dress is adorned by a single hemstitched band and a wide tuck. The medium size and graceful train give to the gown just that elegance necessary to stamp it as a beautiful creation.

CREPE DE CHINE ADORNED WITH SILK.

Another effect of crepe de Chine built on somewhat different lines is entirely without manipulation as far as the material goes. This shows super-lingerie sleeves of self-material; the undersleeve, the tight-fitting portion, being of lace. This gown is made absolutely high-necked, and is all adorned with beautiful silk applications that almost look as though they were embroidered on.

Next to crepe de Chine for this early season of gaudy dress affairs come the soft materials on the liberty satin order. There is nothing, possibly, that admits of such wide and diverse treatment as these same liberty satins. With all the softness of the crepe de Chine they can be treated along these lines, and again with the body much heavier than these they can be manipulated and formed into heavier effects suitable for taffeta. Then, too, this liberty admits splendidly of combination with a variety of other materials. Bands of lace are frequently inserted, heavy net effects are added, velvet medallions and bands are applied and a hundred and one other things are used seemingly indiscriminately, but always with perfect taste and to create an appearance that is beautiful and artistic in the extreme.

In the manipulation of these materials there is great diversity. Fine tucks and pipings, gathers and box plaiting are all called into requisition. One lovely frock on this order has a foundation of figured liberty.

SKIRT SHOWS LOWER BAND OF NET LACE.

The skirt is made entirely of this material, all fancifully piped, and showing near the bottom a wide inserted band of metallic effect net lace. The whole waist

is made of this same lace over the liberty foundation, and opens over a vest of chiffon. The broad collar is of Irish crochet, and this brings out a very new and fashionable feature—the combination of two laces on one gown. It will not be long before this will be one of the most popular styles in existence, and already for the high-class dresser it is regarded as a very swell effect.

Another liberty satin gown is all inserted with Renaissance lace—in fact, there is so much lace in the make-up of this frock as to make it really more lace than liberty. The frock is trimmed with a lingerie sleeve of plain chiffon, together with little silk flowers on the corsage.

Getting out of the line of silk, there are certain other materials that are just as appropriate for these semi-dressy occasions and that have much more warmth and wear. Soft wool effects and wool and silk mixtures are by far the favorites here. Then we have the mercerized effects. This mercerizing process has to-day been brought to such a point of perfection that it is difficult to tell fabrics thus prepared from the genuine silk goods, and then, of course, they have the advantage of very much lessened cost.

RUSSIAN EMBROIDERY WORN ON DARK-COLORED GOODS.

In these soft materials the forms made popular in crepe de Chine are usually simulated, as they will not stand, as a rule, for the handling imposed upon heavier or possibly firmer fabrics. Here, too, the light colors rule, and are shown in combination with a variety of different materials, lace, fancy embroidery and such effects being the most popular. Russian embroidery is seen to a certain extent, but the proper place for this Russian embroidery and the field in which it has the greatest vogue is that of trimming on dark-colored costumes. Tuckings and plaitings are much in evidence.

One lovely suit in a soft wool mixture is all adorned with box plaits, which are put on perpendicularly, and on the skirt they are also put on transversely. They run in sets of two, and between each set is inserted a band of heavy ecru lace. Another feature of these tucks is that they are all almost adorned in torpeda braid in black and white effects. There are two or three particular features of this costume. One is the Gibson effect, formed by the plait, and another is the Elizabethan squared yoke, a feature seldom seen in garments of this character.

But to get back again to the realm of silk, and it is the silk gown in some form or other that is the popular and stylish thing for evening wear. The term silk, as here used, takes in a variety of different materials, embracing everything from the heaviest brocade down to the lightest and simplest mousseline de sole, and including a vast array of liberties, taffeta, peau de sole and other materials.

TAFFETA DRESS HAS BODY AND RUSTLE.

The taffeta gown, although it may not



ORNATE AFTERNOON OR EVENING GOWN.

ATTRACTIVE SUIT IN DELICATE TAFFETA.

be as popular as some of the other creations, is nevertheless a beautiful effect and has that body and rustle to it that can be obtained in nothing else. Then, too, it can be made to stand alone more than any other fabric, and does not fall flat against the body, as do the thinner and less stiff materials. For a jacket effect or anything on this order, the taffeta is one of the most excellent materials that could be used, and in gowns that show a bolero, or a frock and frills effect upper portion, it is a great favorite.

As a rule these taffeta gowns are ornamented quite a little. In fact, the material seems to demand ornamentation more than almost any other weave of silk. One particularly favored form shows a rather plain skirt, with an upper portion showing an underswept of mousseline and the jacketlike effect on the bolero order. This latter is trimmed handsomely

with heavy Plauen lace and presents a most striking appearance. Another costume of taffeta, constructed along somewhat different lines, is one mass of box plaits, the skirt as well as the jacket being thus trimmed. These are held down at the edges by little metal buckles placed rather close together; then at the bottom of each plait is a heavy lace medallion. On the skirt these medallions are placed about a foot from the bottom, and from thence down the garment is allowed to flare. The jacket is a frock and frills to flare. The jacket is a frock and frills to flare. The jacket is a frock and frills to flare.

LIBERTY SILK FROCK TRIMMED WITH MINK.

Last of all in the semi-dressy toilets

for Halloween and like wear we come to the thin fabrics—the liberties, the mousselines and the chiffons. When we get here we come pretty close to the realm of full evening dress, and it is only the cut of the gown, together with the trimming, that saves it from this designation. Adorned with heavy trimmings, however, a frock of this character can be suitable for afternoon or undress evening wear.

One of the prettiest materials that could be imagined for a creation of this sort is some kind of a figured liberty silk. One costume on this order shows a dainty, all-over figure; the frock is elaborately trimmed with bands of brown mink and applications of jet, stamping it at once as a creation rather out of the ordinary.

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